



CASE STUDY

Disguise powers Alan Walker's NIO Day virtual concert

Norwegian DJ Alan Walker was invited to play a virtual concert titled "World of Walker" for electric vehicle manufacturer NIO's annual product launch day. Co-produced by Norwegian music company MER, UK-based xR specialists 80six and China and Malaysia-based multimedia content creators Super Bonfire, the short set would highlight tracks from Walker's first two albums and offer a sneak peek at a forthcoming single.



At a glance

In this case study, you will find out how Disguise's Extended Reality (xR) workflow helped Super Bonfire and 80six create astonishing virtual worlds culminating in an exhilarating live performance in just three weeks. The end result: a live show representative of one of today's most ambitious DJs worldwide.

Teams spanning across the UK, Malaysia and China had just eight days of production to create a mixed reality 'alternative universe' in line with Alan Walker's disruptive cinematic vision.

Featuring a medley of five songs and with two vocalists alongside Alan Walker, the virtual concert was intended to capture Walker's distinctive live shows and offer an immersive, futuristic viewing experience that would tie in with the forward-thinking spirit of NIO Day, the Chinese car manufacturer's own event showcasing new EV car models.

Each of the five songs would be performed in a new, visually arresting location. The show would open on a rock orbiting a planet, and would finish with Walker and singer Torine flying above the clouds at dusk. There would be stops on the way in a pulsing digital club, a metallic rocky landscape, and an ornate palace of ice.



The challenge

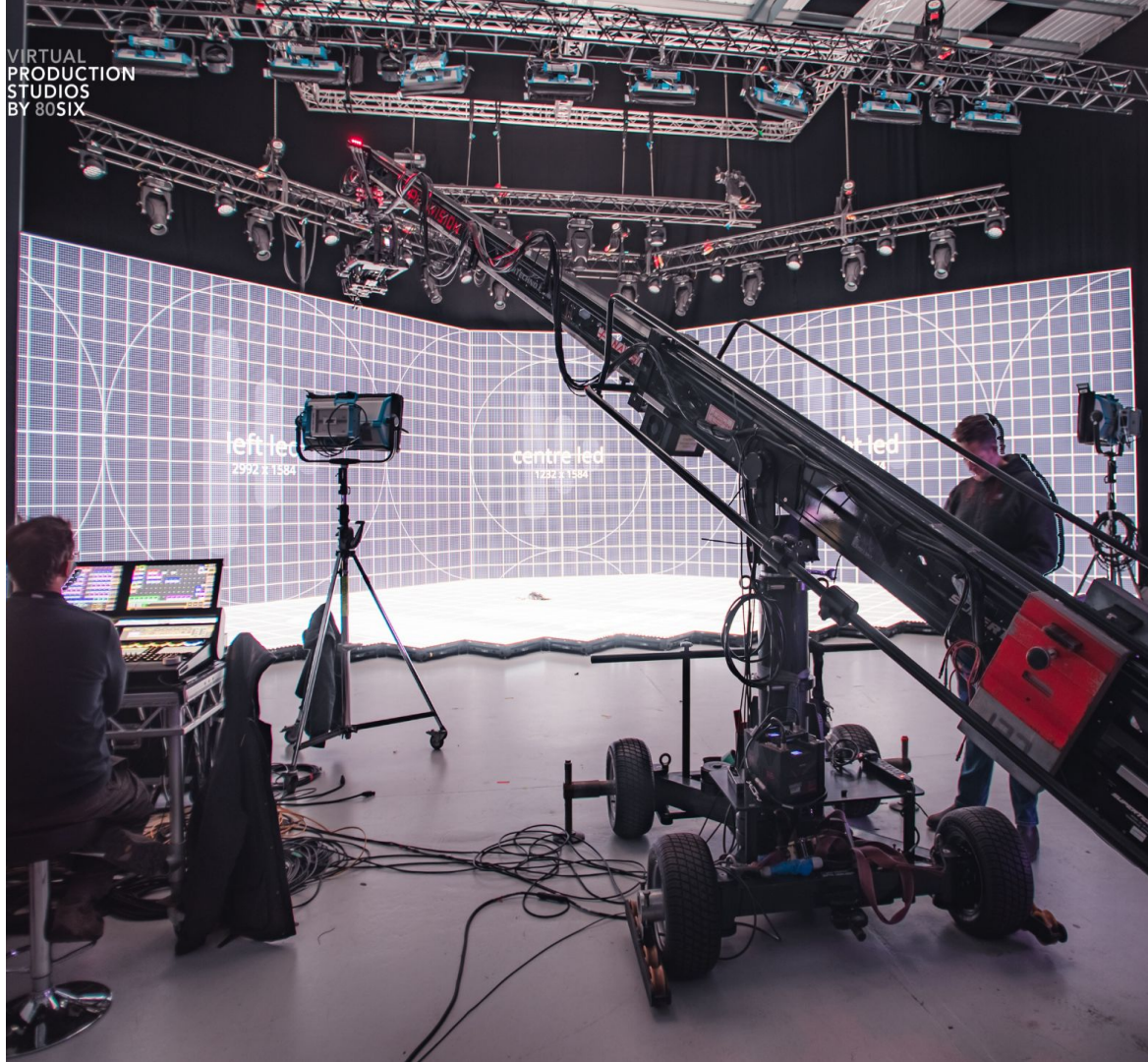
Limited timeframes, multiple locations

From the moment of conception, Super Bonfire had just three weeks to put together the content for an eight-day production done by 80six, with only a single day shoot for the actual concert.

Together they had to produce a spectacular show that would look flawless and capture the world-beating standards of Alan Walker, whose single is certified as Platinum.

“We were creating the content in such a short amount of time and needed to build the stage to shoot it in an even shorter period in order to give ourselves room to shoot the footage we needed,” says Super Bonfire CEO, Jason Kirby.

“We had teams in three time zones working 24 hours a day to put this together. The logistics of it were complicated.”



The solution

Super Bonfire began building the impressive landscapes that Walker would perform in, using a partner's studio in Kuala Lumpur, Malaysia to test their work. Meanwhile, their partners 80six were in the UK, building the custom xR stage that the final shoot would be completed on.

The award-winning technology suite supporting the xR workflow was powered by two Disguise VX 4 and four RX II media servers working together with Unreal Engine and Notch graphics engines and camera tracking system Mo-sys StarTracker and a Technocrane on which the SONY Venice camera was mounted.

“The Disguise workflow allowed us to build in a lot of flexibility across both the Unreal Engine and Notch projects, which gave us more room to improvise and maneuver when shooting on site,” says Kirby.

Disguise's groundbreaking virtual zoom feature allowed the team to zoom in and out of each scene, shooting in a virtual space that extended far beyond the physical limits of the LED screens.



“With virtual zoom, we created a variety of complex camera movements by zooming in and out or panning beyond the physical constraints of the gimbal and Technocrane, creating an enhanced virtual performance space. Additionally Disguise’s colour calibration has particularly improved with the latest software release, speeding up the workflow and taking us less than ten minutes to get the colour calibration done.”

Paul Nicholls

Head of Virtual Production & Real-Time Technology



The results

The ambitious xR performance, boasting more than three million views on Youtube, skilfully merged 80six's leading extended reality expertise and experience in the integration of real-time technologies, with Super Bonfire's creative genius in delivering high-value multimedia content.

One of the big advantages of filming in an xR studio is the impact on the artist's performances. Unlike shoots on green screen sets, xR studios allow artists to immerse themselves in their environment and interact with their surroundings.

In the Alan Walker concert, audiences might spot a moment where German singer Au/Ra casually hops over a raised bar in the landscape. It's a playful moment, completely improvised and possible only because the xR set allowed Au/Ra to see the virtual elements around her.



Success

80six and Super Bonfire proved that xR technologies can be relied upon to deliver outstanding visual content even with a limited pre-production time, whilst avoiding the perils intrinsic to such a new set of immersive technologies. The finished virtual concert was released on NIO Day, just three weeks after the teams started work on the project. It has since been viewed over 3.6 million times.

“It’s always good when we get to work with Disguise! The back-end support from them has been great and we learn a lot from them everytime we do a project. There is so much support available, not only technically, but also through the wider Disguise network. Being a part of it gives you access to a world of industry leaders in this field. Without the support from Disguise, this project would not have been possible,” says Kirby.

Watch the full virtual concert

[Watch here](#)

3

weeks to create
content

8

days spent in
production

1

day to shoot the
final concert

3.6M

views on Youtube



Disguise equipment used



VX 4

Optimised for playing up to four times uncompressed 4K60 and lossless 10-bit video, the VX 4 powers content of the highest quality at any scale.

Find out more [→](#)



RX II

RX II is our dedicated system for hosting content from real-time render engines, unlocking 40% more graphics processing power than its predecessor.

Find out more [→](#)



DESIGNER

Designer is the ultimate software to visualise, design, and sequence projects at every stage, from concept all the way through to showtime.

Find out more [→](#)

In Partnership with

MER CONTENT

Director: Kristian Berg

Director: Mads Neset

Producer: Madeleine Kviljo

Executive Producer: Gunnar Greve

Director of Photography: Morten Forsberg

Musical Director: James Daniel Njie Eriksen

Backline & Playback Engineer: Nikolaj Gloppen

BTS Photo: Mo Sarmadaw

Edit: Mads Neset

Edit: Kristian Berg

Logger: Sondre Fagerborg

Colorist: Didrik Bråthen

VFX: Wirat Johannessen



SUPER BONFIRE

Executive Producer: Jason Kirby

Project Managers: David Ran, Shukri Yunos

Lead Producer: Charlotte Chong

Creative Director: Kaism Lim

Animation / VFX Directors: Azhan Karim, Kaism Lim

Art Director: Zhao Xiang Li

Style Frame Design: Zhao Xiang Li, Azhan Karim, Miao Lang

Online Team: San Nai

Video Editor: Lumi, Yuan Yuan

XR Technical Director: Carl Loo

UE Lead: Bart, Nini Tan

UE Artists: Azhan Karim, Madnas, Syazwan Nazzaruddin

Blueprint Engineers: Hao Chen Guang, Benny Chong

Notch Creative Animation: Anius

Notch Animator: Bounce

CG Leads: Kaism Lim, Azhan Karim

Lead Compositors: Azhan Karim, Madnas

Compositors: Syazwan Nazzaruddin,

Zhang Min Min, Guo Zhen Yu

3D Animation: Azhan Karim

Animation Support: Lv Dong Yang

VIRTUAL PRODUCTION STUDIOS BY 80SIX

Production Director: Dan Hamill

XR Producer: Petra von Schalien

Executive Producer: Jack James

Technical Director: Paul Nicholls

Systems Engineers: Laurence Dobie, Pete Hume

Brompton Engineer: Stuart Thatcher

LED Technicians: Jules Blagg, Adam Barthorpe

Disguise Support: Annalisa Terranova

Unreal Artists (on-set): Antonino Scodrani, He Sun

Notch Artist (on-set): Alex Wilson

Mo-sys Technicians: Martin Parsley, Asi San

Gaffa: Gary Churchill

Rigger: Tim Williams

Audio: Sonny Evans, Andy Carrington

1st AD: George Nelson

1st AC: Mike Linforth

2nd AC: Liam Reardon

DIT: Moses Jeremiah

Video Playback: Philippe Clavier

Remote Head Operator: James Davis

Grip 1: Tony Shults

Grip 2: Michael Farrell

Grip 3: David Bradshaw

Crane Technician: Tim Plunket

Hair & Make-Up: Carla Ramsey

Runner: Melina Bryant

Get in touch

**Curious to know more about us?
Want to master our production toolkit?
Need support on your project?**

Our team will be happy to speak to you,
whatever your query.

Get in touch

Get Started